

NEGRO'S PART IN MUSIC.
(Continued from page 2.)

Daring of my Dreams." Once, needing the money, he burst into ragtime and made more money than he ever got from all his ballads, with "Go Way Back and Sit Down."

Williams and Walker are better known as actors and managers than as composers but they write a part of the music for their own songs. In that same class of actor-composers is Earnest Hogan, who set the whole country singing his "All Coons Look Alike to Me." He is also responsible for "The Phrenologist Coon."

Irving Jones in the same class, wrote "Get Your Money's Worth" and "I'm Livin' Easy," and Shepherd Edmonds is responsible for "I'm Goin' to Live Anyhow Until I Die." Smith

went to a white musician, he says, and sang them over to him several times.

"Do you thing there's anything in them?" asked Dixon.

"Not much," said the white man, "they'll hardly do." So Dixon gave it up. But two or three months later along came his songs to the music store, published under another name.

Drifting around the country this year in a road show is the Negro who wrote "My Grandfather's Clock." The is old Sam Lucas, now starring the West in "The Moonshiner's Daughter." He is also the author of "Carve Dat 'Possum."

The most famous Negro composer of popular songs was Gussie L. Davis, now dead. And he never wrote a Negro song—at least not one that made a



MR. ERNE ST HOGAN,

The Unbleached American Premier Comedian and Song Writer.

and Bowman wrote "Good Mornin' Carrie," and McPherson and Brown wrote "Josephine, My Jo."

Harry T. Burleigh is called by the others of his race and trade "our best read musician." He is a singer as well as a composer, and has kept entirely out of ragtime, although he has written one Negro song, "Sleep, Little Chile, Go Sleep." "Jean" and "Hi-O," a drinking song, are two of his compositions. Schumann-Heink and Bisham are singing his ballads on their concert tours. He has ambitions toward oratorios.

Others in the New York group of composers are Will Tyers, who wrote the "Trocha March," which had a run in the Spanish war; Will Dixon, John Europe, Willis Accoo, Harry Wellman and Harry Brown.

Will Dixon hit town from Chicago with a hard-luck story. When the ragtime craze was booming he be-thought himself of several songs which he had made up "out of his head" to sing to the neighbors. He

hit. He belonged to the era of the "story song." "The Lighthouse by the Sea," "The Fatal Wedding," and "The Baggage Coach Ahead" were his. He was a performer too, and used to sing his own songs.

The great composer of the Negro race isn't claimed by America. He is S. Coleridge-Taylor, of England, who was born in Africa, and is half Scotch and half native. Oratorio is his specialty. "The Atonement" is his best known long work. He has written also "Hiawatha," not the late popular two-step, but a cantata of that name. "By the Waters of Babylon," an anthem often heard in American churches, is his, also. He teaches in the Royal Conservatory. There is a possibility that he may visit Washington next winter.

The Republicans of Rockville, held a ratification meeting on Labor Day, at the County Park, Rockville, Md. Lawyer Thos. S. Jones and J. H. Harris, of Chicago, were the principal speakers.

THE MONARCH OF NEGRO NEWS-PAPERS.

The ideal race newspaper, and published at the Capital of the Nation, is THE COLORED AMERICAN. It is clean, newsy, and ably and fearlessly edited. It is the organ of no clique or faction, but a fearless champion of the colored people everywhere. Its columns teem with news of the day, reflecting the best sentiments as well as the doings and achievements of the race everywhere. Read what the Negro press says:

THE COLORED AMERICAN is already a great newspaper, printing forty-eight columns each issue. It aims to print seventy-two columns. May its friends aid it to its realization.—*The Wilmington Record.*

Mr. Edward Cooper, manager of THE COLORED AMERICAN, Washington, D. C., is unquestionably the ablest all-round newspaper manager of our race, if results are to settle the question.—*The New South.*

THE COLORED AMERICAN, without question, the greatest newspaper published by colored men; every colored editor should take off his hat to Mr. Cooper.—*The Leavenworth Herald.*

THE COLORED AMERICAN, of Washington, D. C., comes every week, brim full and running over with good things; Brother Cooper is one of the best newspaper men of the country.—*The Huntsville Journal.*

THE COLORED AMERICAN, in a short space of three years, has gone to the front at the Nation's Capital. Its manager, E. E. Cooper, holds a unique position in colored journalism, being the pioneer of illustrated journalism.—*Ex.*

Editor Cooper, of THE COLORED AMERICAN, has so many good things for his readers that he seriously contemplates making his a twelve-page, instead of an eight-page paper. This shows that THE COLORED AMERICAN is not only holding its own, but is doing more.—*The Star of Zion.*

THE COLORED AMERICAN, of Washington, D. C., will shortly issue a twelve-page paper weekly—seventy-two columns of reading matter. Under the able management of Editor Cooper it has forged ahead till it earned the name of "Monarch of the Weeklies."—*The Western Outlook.*

THE COLORED AMERICAN, a local hebdomadal, published in the interest of the colored people, came out in a new dress and with a beautiful heading Saturday. It is one of the best newspapers in the country edited by colored men; has a good circulation, and carries a large line of live advertising.—*The Washington Post.*

THE COLORED AMERICAN is without doubt one of the ablest journals published by Afro-Americans. It is a Republican paper, very free in its expressions, which makes it more popular even among those who deny the "equality of man." This paper is published at Washington, where the doings of the lawmakers of the great Republic may be had pure and fresh, and submitted to the people for their disposal.—*The Rock Hill Messenger.*

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